

# Hillandale

## News

No 206 October 1995



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# Hillandale News

The Official Journal of The City of London Phonograph and Gramophone Society

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**SUBSCRIPTION RATES (1995/96):** U.K. and Europe - **£12** per annum  
Worldwide (outside Europe): **£13** per annum, or U.S. **\$25**

**Issue Number 206, October 1995**

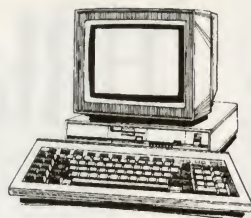
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**Front cover illustration:** Stephen Foster  
(Courtesy of the Foster Hall Collection of the Stephen Foster Memorial,  
University of Pittsburgh, U.S.A.)



## EDITOR'S DESK



### CLPGS Booklist

As part of the Society's on-going publishing programme, in the near future we shall be publishing a listing of single-sided Zonophone records by Frank Andrews. This will be a substantial work compiled with Frank's usual thorough attention to detail. Watch the columns of this magazine for further details including availability and price.

### October Meeting

In *Live or Wire* George Woolford will be comparing the acoustic and electrical recordings of selected artists. George has a wide knowledge of singers. I'm sure he has one or two surprises up his sleeve to entertain us and make our visit worthwhile. This meeting will be preceded by a short EGM, as advertised in the leaflet sent out with the last issue. Unfortunately the room has been double-booked and the evening's proceedings will start at **7pm** instead of 6.45pm.

### November Meeting

We are to have an all too rare visit from Howard Hope in which he will present an entertainment about *Motoring*. Howard's previous talks have been highly informative and entertaining and I'm sure that this one will be no exception. All are welcome.

Please note that material intended for inclusion in *Hillandale News* must reach the Editor not later than **six weeks before the first day of the month of issue**.

Hence the deadline for the **December** issue will be **15th October 1995**.

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# WEEP NO MORE, MY LADY: The Life and Songs of Stephen Foster by Peter Cliffe

During his comparatively short life, Stephen Foster ascended to the heights of artistic achievement while plumbing the depths of personal misery. If ever the seeds of self-destruction had been sown in any individual, they lay and germinated in this brilliant but unstable song composer. He wrote songs which are today as fresh and charming as when they first appeared, but lacked the business acumen to derive a comfortable income from them. In addition, his drinking ultimately destroyed him, his life ending in stark tragedy just before his latest (and in due course one of his most famous) song was published.

Stephen Collins Foster was born on 4th

July 1826 at Lawrenceville, Pennsylvania, long ago absorbed into Pittsburgh. His parents, well-educated and prosperous, supported the Democrat Party. Stephen's grandfather, Alexander Foster, came originally from Londonderry, arriving in Pennsylvania around the year 1728. Stephen attended several private schools, beginning (when he was 14) at Athens Academy and ending at Jefferson College.

He had at least three brothers, Dunning, Morrison and William, and two sisters, Charlotte Susanna, who was born in 1809, and Henrietta Angelica, born in 1818. Both were musical, Charlotte playing the family

piano and the harp, as well as singing. Sadly she died in 1829 when Stephen was only 3. It was Henrietta who taught him to play the guitar. As a child, he could also play the flute and piano. Henrietta died in 1879, fifteen years after her gifted but ill-fated brother.

It is sometimes stated that Stephen Foster had no formal musical training, but that is incorrect. He studied with Henry Kleber (born in 1816) a German who came to Pittsburgh in 1830. An accomplished singer and pianist, as

well as a minor composer, Kleber was a music teacher at a young ladies' seminary.

After a few forgettable attempts at song composition, Stephen had a ballad of genuine merit published when he was 18, but possibly composed a year or so earlier. Although it had no more than a modest success, that was sufficient to convince him that he had the talent to produce songs the public would appreciate. The following year



Stephen Foster

(Photograph courtesy of the Foster Hall Collection of the Stephen Foster Memorial, University of Pittsburgh)



he joined a group of young men calling themselves the Knights of the Square Table who played and sang for their own pleasure. Stephen composed several songs for his friends to sing, including the one which eventually made him famous.

But if Stephen saw his future as a composer, his parents had other ideas. In 1846 he was sent to Cincinnati, Ohio, to train as a book-keeper in his brother Dunning's business. He must have become proficient, for the following year Dunning went off to fight for his country in the Mexican War, leaving Stephen, by then 21, in charge.

He was still writing songs, and it must have been obvious his heart lay in music, not in commerce. In 1850 he turned his back on Cincinnati, returning to Pittsburgh, though not to live with his no doubt disapproving parents. He had decided to become a professional song composer and nothing was going to stop him.

That year too he married Jane McDowell, a doctor's daughter, and in April 1851 they had a daughter whom they named Marion. Within two years, however, the marriage was in serious trouble. For that, Stephen's inability to manage his financial affairs and his spendthrift habits were principally to blame, but he may already have begun to drink, though not as yet to excess.

He created songs which would have kept his small family in comfort, such was their popularity, but sold many of them outright for paltry sums, thus permitting the publisher to reap often substantial rewards. He was incredibly naive, for example allowing sheet music covers to show Edwin P. Christy as lyricist and composer instead of himself. He became closely associated with the famous Christy Minstrels, providing them with 'Plantation' and 'Ethiopian' songs to Christy's advantage rather than his own.

His marriage soon became a series of bitter quarrels, separations and reconciliations,

but eventually Jane had enough. She obtained employment as a telegraph operator to support herself and her small daughter. Stephen settled in New York, friendless save for the lyricist George W. Cooper, who wrote the words for some of his less inspired songs.

It was probably around this time that he began to drink heavily, and after both his parents died in 1855, he must have been well on his way to becoming an alcoholic. At times he was so short of money that he parted with songs for a few dollars simply to survive. For all their problems while together, he must have missed Jane and their child acutely. There seems little doubt that he loved Jane; indeed, she inspired one of his most beautiful songs, as well as a deservedly forgotten potboiler of 1862 called *Little Jenny Dow*.

One can only live from hand to mouth and punish the body with alcohol for so long. The end came suddenly in 1864, by a bitter irony when he was quite sober. Broke, starving and seriously ill with a fever, he was in his room at the American Hotel in the Bowery when he fainted, collapsing against the wash-basin which shattered, cutting his throat. It was Cooper who found him lying on the floor and called a doctor.

Stephen was taken to Bellevue Hospital where, on 13th January, he died in the charity ward. After his death, when his few personal possessions were examined, it was found he had only 38 cents, one for every year of his life. On a scrap of paper he had written *Dear Friends and Gentle Hearts*. Was it the title of a song he would never create?

In briefly discussing twenty of Stephen's songs - a mere handful from a prodigious output - I make no apology for including LP recordings. I am of the opinion that in times past record manufacturers played safe by sticking to his best-known songs, avoiding others whatever their quality. Fortunately,

we can hear a wider selection on LPs, and for this we should be grateful. Unless otherwise stated, Stephen is lyricist as well as composer.

*Open Thy Lattice Love* (1844) is the song which convinced Stephen Foster he could write attractive ballads. The poem (by George Pope Morris) is romantic without being mawkish; the melody is simple but flowing. Around 1968 it was recorded by the Mormon Tabernacle Choir (CBS LP 61295).

*Old Uncle Ned* (1848) was one of the many songs he wrote and composed for the then very popular Minstrel groups to perform. For a time it was very successful, but lost its place in public affection. Today, of course, the lyric would be considered racially offensive, something never intended by Stephen, who was following in the footsteps of both white and black songwriters by using expressions now regarded as tabu. *Old Uncle Ned* was recorded by Lawrence Tibbett, (Victor 1265/HMV DA 909) with a male-voice quartet.

*Oh! Susanna* (1848) was the song which made Stephen famous. Initially it was created for the Knights of the Square Table, but later accepted by Edwin P. Christy, who had received the manuscript by post, the two having yet to meet. *Oh! Susanna* was recorded on 27th May 1937 by Richard Crooks (Victor 1827/HMV DA 1593).

*Summer Longings* (1849) was written by the Irish barrister Denis Florence McCarthy (1817-1882), a Dubliner whose poetry was much esteemed. Stephen provided a gentle and quite irresistible tune for this wistful little poem. As a song, it was recorded in June 1976, by the mezzo-soprano Jan de Gaetani (Nonesuch LP H-71333).

*Camptown Races* (1850), published in the year of his marriage, is said to embody traces of folk-song. Whatever the truth of that, it is a lively song, full of infectious humour and totally lacking the melancholy

or morbidity so characteristic of later songs. It was recorded by Richard Crooks on 8th July 1937 (Victor 1829/HMV DA 1593).

*The Voice of By-gone Days* (1850) has been described as having 'an Italianate melody' and is a most distinctive song. Stephen was quite familiar with the works of such Italian composers as Vincenzo Bellini and Gaetano Donizetti. At his best, his lyrics were stylish and charming; there is nothing banal about this example. In June 1976 it was recorded by the American baritone Leslie Guinn (Nonesuch H-71333).

*Ah! May The Red Rose Live Alway* (1850) has an outstanding lyric very much in the style of Thomas Moore, whose works influenced Stephen greatly. The melody soars, but for some reason the American public showed no interest in this ballad during Stephen's lifetime. On 27th May 1937 it was recorded by Richard Crooks (Victor 1829/HMV DA 1598).

*Laura Lee* (1851), one of many songs with a girl's name for its title, also has one of Stephen's recurring themes: a man yearning for his lost love who has died or (as in this instance) moved away. It was recorded by the Mormon Tabernacle Choir.

*Sweetly She Sleeps, My Alice Fair* (1851), with a lyric by Charles G. Eastman, has been called 'a pure example of Irish melody'. For all its simplicity, it is highly effective. The verse describes Alice's blonde hair as 'Saxon' - an odd little touch. Robert White, distinguished son of the Silver-Masked tenor of U.S. radio in the Twenties and Thirties, recorded this around 1982 (RCA LP PL-70306).

*The Old Folks at Home* (1851) needs no introduction. The original sheet music cover describes it as an 'Ethiopian Melody', claiming it to have been written and composed by E. P. Christy. Stephen had agreed to this, but later reconsidered and insisted that true credit be given. During his lifetime it was Stephen's most popular song.



*Massa's In De Cold, Cold Ground* (1852) probably has little chance of revival in these racially over-sensitive times, even though its treatment of a black subject is sympathetic. Violet Oppenshaw's recording appeared on HMV B 607.

*My Old Kentucky Home* (1853) is said to have been created at the Rowan family mansion at Bardstown, Kentucky, but this has been disputed. Apparently, the lyric is based on *Poor Uncle Tom, Good Night*, a poem of unknown origin. Perhaps so; but on 4th July 1923 four members of the Foster family and city officials of Bardstown dedicated the house as a permanent memorial to Stephen Foster and concerts of his songs are staged annually in Kentucky.

*Jeanie With The Light Brown Hair* (1854) is ecstatic in both lyric and melody, a beautiful tribute to a girl he loved but to whom he brought no happiness. This supreme example of Stephen's work was recorded by Richard Crooks on 27th May 1927 (Victor 1828/HMV DA 1599).

*Hard Times, Come Again No More* (1854) is an unforgettable but curious song, ambiguous inasmuch as it fails to make clear whether it refers to poor blacks or poverty generally. It bears no resemblance to his 'Plantation' songs. Jan de Gaetani recorded it in June 1976, accompanied by the Camerata Chorus of Washington, D.C. (None-such H-71333).

*Come Where My Love Lies Dreaming* (1855) was originally intended to be sung by a vocal quartet and is another where an Italian influence is detectable. This delightful ballad was recorded on 8th April 1914 by John McCormack (Victor 751/HMV 4-2472).

*Gentle Annie* (1856) is another song in which a man mourns his last love, and in my view sounds very much like an Irish or Scottish traditional ballad. A very moving song, it was recorded by Father Sydney MacEwan and issued on World Record Club LP T 877).

*Old Black Joe* (1860) may now be racially unacceptable, but was sympathetic if sentimental. It was recorded by the Rumanian-born soprano Alma Gluck with a male-voice chorus (Victor 6141/HMV 03467).

*The Glendy Burk* (1860) presents no problems: a rousing good song about a fast river boat, full of the verve and humour of such earlier songs as *Camptown Races*. It is included in the Stephen Foster album by the Mormon Tabernacle Choir.

*Slumber, My Darling* (1862) was dismissed by Dr Sigmund Spaeth as 'cheap sentimentality' in his scholarly work *A History of Popular Music in America*, and cannot be regarded as other than a run-of-the-mill song. It appeared at a time when Stephen, although still prolific, was turning out songs for whatever money he could get. His creative flame was burning low, but would flare just once more before it was extinguished.

*Beautiful Dreamer* (1864), published shortly before Stephen died, revealed that although a wreck of a man by this time, he had still been able to create a song of great beauty. Another said to be 'Italianate' in style, it was recorded on 8th July 1927 by Richard Crooks (Victor 1825/HMV DA 1599).

Several other songs attributed to Stephen Foster were published after his death, but they had little merit and it is by no means certain that all were his. Nobody remembers them now; but his finest achievements, and there were many, have become part of America's musical heritage, just as the man himself, for all his personal frailties, has become something of a legend.



# RICHARD STRAUSS: THE BEETHOVEN RECORDINGS

by Raymond Holden

## Part I: Genesis

Richard Strauss occupies an important position in the history of performance. He was, during the latter part of the nineteenth and the first half of the twentieth centuries, one of Europe's leading executant musicians. Along with Mahler, who took a different direction, he was instrumental in shaping the performance climate of his day.

As the son of one of Germany's finest horn players - Hans von Bülow described Franz Strauss as 'the Joachim of the Waldhorn' - Strauss' performance aesthetic was the product of his country's musical heritage. After performing his Suite for Wind Op. 4, at a *matinée* with the Meiningen Court Orchestra, at Munich, on 18 November 1884, von Bülow was sufficiently encouraged to appoint Strauss *Hofmusikdirektor*, and his assistant, at the Meiningen Court Opera (1885-6). On leaving there, Strauss returned to Munich, taking up the post of *Musikdirektor* (third conductor) at the Court Opera (1886-9). This was followed by a period at Weimar (1889-94), where he was appointed *Kapellmeister*. He then returned to Munich for a further term: first, as *Kapellmeister* in 1894, and, then, on the retirement of Hermann Levi in 1896, as *Hofkapellmeister*. In 1898, Strauss moved from Munich to Berlin, where he took up the post of *Hofkapellmeister*. He was promoted to *Generalmusikdirektor* in 1908, remaining there until 1918. Between 1919 and 1924, Strauss held the post of *Leiter* (Director), along with Franz Schalk, at the Vienna State Opera. After his tenure there, he continued to conduct both his own and other composers' works.

As one might suspect from the above, Strauss' repertoire was wide. The central tenets of his performance aesthetic, besides his own compositions, were the works of Mozart, Beethoven and Wagner. Moreover, it could be argued that the operas of Mozart and Wagner dominated his activities as a conductor during his early years. This hypothesis is supported if one considers, in isolation, his repertoire during his second Munich period: he conducted some two hundred and eighty-seven operatic performances; of these, ninety-eight were of Mozart and eighty-five of Wagner.<sup>1</sup> His efforts during this period, in conjunction with the *Intendant*, Ernst von Possart, led to a reappraisal of Mozart's works. As a Wagnerian, his activities were also of importance; his correspondence with Wagner's widow is particularly instructive. At this time, Beethoven's opera *Fidelio* was also part of Strauss' repertoire. During his initial Munich period, he did not conduct this work; however, on his return, he gave eight performances between 1895 and 1898. Two of these were given to celebrate important

<sup>1</sup> The total number of performances at Munich is derived from F. Trenner, 'Richard Strauss am Pult der Münchner Oper', *Richard Strauss Blätter* (Tutzing, 1991), pp. 6-15, and the author's researches into Strauss' diaries. Willi Schuh records that Strauss conducted 75 performances of Mozart, 46 of Wagner and 24 others, totalling 145 in all. W. Schuh, *Richard Strauss: A Chronicle of the Early Years, 1864-1898*, trans. M. Whittall (Cambridge, 1982), p. 389.

events: the Silver Wedding Anniversary of Prince Leopold of Bavaria, 20 April 1898 (the overture 'Leonore' III and Act 2 only); and at Strauss' farewell performance, 18 October 1898.

In Berlin, Strauss continued to programme *Fidelio*, giving seventeen performances between 1905 and 1917. On taking over the direction of the Berlin Hofkapelle's subscription concerts in 1908, he began to pursue in earnest a policy of performing Beethoven's orchestral works. During his years with the Berlin Hof[Staats]kapelle, 1908-35, he directed at least one hundred and sixteen concerts with this orchestra;<sup>2</sup> of these, ninety-three contained a work by Beethoven.<sup>3</sup> Earlier, at Weimar, he also conducted a number of Beethoven's orchestral works: Symphonies Nos. 3 & 7 and the overtures *König Stephan* & *Coriolan*. As guest conductor, he performed the works of Beethoven in some of the cities that he visited; including Amsterdam (Concertgebouw Orchestra), Budapest (Budapest Philharmonic), Frankfurt (Museum Concerts) and New York (New York Philharmonic-Symphony).

It was, however, Strauss' relationship with the Berlin Hof[Staats]kapelle that seems to have been of singular importance. As noted above, at the concerts that he conducted with this orchestra, eighty per cent contained a work by Beethoven. It would seem, then, that when he came to record Symphonies Nos. 5<sup>4</sup> and 7<sup>5</sup> for Deutsche Grammophon, the mutual understanding that had developed between him and the Berlin Staatskapelle was of some benefit. The significance of this relationship is given greater weight when one also considers his activities as a Mozartian. Whilst he gave fewer performances of Mozart's orchestral works than those by Beethoven with the Berlin Hof[Staats]kapelle - twenty-nine of the one hundred and sixteen concerts contained a work by the former - he again used this orchestra for his recordings of Mozart's last three symphonies<sup>6</sup> (K543,<sup>7</sup> K550 in 1927<sup>8</sup> & 1928,<sup>9</sup> and K551<sup>10</sup>) and the overture to *Die Zauberflöte*.<sup>11</sup>

<sup>2</sup> The records for the second half of 1913, 1914 & 1918 are missing from the files of the Berlin State Opera. Those for December 1913, and from 18 October - December 1918, however, are extant.

<sup>3</sup> This figure includes the subscription and *Sonder* (extra) concerts but excludes the performances in which Strauss programmed his tone poems in the same evening as either *Elektra* or *Salome*.

<sup>4</sup> Deutsche Grammophon Matrix 1383bml-1386bml & 1402bml-1405bml; single side nos. B21121-8; Polydor 66814-7; US Brunswick 90172-5; LP re-issue Rococo 2015; CD re-issue Koch 3-7115-2H1.

<sup>5</sup> Deutsche Grammophon Matrix 339(1-2)bg-346bg; single side nos. B20649-20656; Polydor 69836-9; US Brunswick 25010-3; LP re-issue Thomas L. Clear volume I TLC-2584; CD re-issue Koch 3-7115-2H1.

<sup>6</sup> Strauss seems to have been the first conductor to record these three symphonies as a unit.

<sup>7</sup> Deutsche Grammophon Matrix 347bg-352bg; single side nos. B20640-5; Polydor 69833-5; LP re-issue Heliodor 88022; CD re-issue Koch 3-7076-2H1.

<sup>8</sup> Deutsche Grammophon Matrix 250bi-255bi; single side nos. B20858-20863; Polydor 69864-6; LP re-issue Thomas L. Clear vol. 1 TLC-2584; CD re-issue Koch 3-7076-2H1.

<sup>9</sup> Deutsche Grammophon Matrix 296be-302be; single side nos. B20974-20980; Polydor 69869-69872; Polydor re-issue 95442-5; US Brunswick 90082-5; LP re-issue Deutsche Grammophon 642.010; LP re-issue Heliodor 88022; LP re-issue sets Deutsche Grammophon 2721.070 & 2563.248; CD re-issue Koch 3-7119-2H1; CD re-issue Deutsche Grammophon 431874-2.

<sup>10</sup> Deutsche Grammophon Matrix 180bm-186bm; Polydor 69845-8; US Brunswick 25017-25020; CD re-issue Koch



Like Strauss' recordings of Mozart, the time-span between his recordings of Beethoven's Symphonies Nos. 5 and 7 was three years, 1926-8. This period is unique in Strauss' recorded output, as it is the only time that he commercially recorded works other than his own.<sup>12</sup> The sound archivist, Peter Morse, notes that Symphony No. 7 was recorded in early 1926,<sup>13</sup> along with K543 and a recording of *Ein Heldenleben*. The orchestra used in all three recordings was the Berlin Staatskapelle. From the matrix numbers, it would appear that the Beethoven symphony was recorded in advance of K543 and *Ein Heldenleben*.<sup>14</sup> An interesting point arises when one considers the juxtaposition of the three works within this session.<sup>15</sup> In the majority of the sessions where Strauss recorded a work by Mozart, he often considered its tonality with respect to the surrounding work[s]: K543 shared the same key as *Ein Heldenleben*; K551 is in the key of the tonic major of *Tod und Verklärung*, while the overture to *Die Zauberflöte* is in the relative major of the first movement of Beethoven's Symphony No. 5. These tonal relationships are an important feature of Strauss' readings and, indeed, these recordings. By linking the tonalities of the works, Strauss adds a concert-like air to the performances, presenting the compositions within a greater musical context. However, in the session that Morse groups Beethoven's Symphony No. 7, Mozart's K543 and *Ein Heldenleben*, the matrices for the two latter are not consecutive.<sup>16</sup> Thus, the question of the time-span between these two recordings must be raised. A definitive solution to this conundrum may never be known; but, from the above, it is clear that Strauss, on occasions, linked the tonalities of his works with those of Mozart. Further, from the reviews found in the August 1926 issue of *The Gramophone*,<sup>17</sup> it would seem that both works were released in the same month.<sup>18</sup> It would appear that Strauss considered these recordings companion pieces.

The process used by Deutsche Grammophon was the Brunswick 'Light-Ray' method. This technique, which uses a photoelectric cell, should have been of some acoustic benefit when recording these orchestral works; unfortunately, the sound is disappointing.

3-7076-2H1; CD re-issue Deutsche Grammophon 431874-2.

11 Deutsche Grammophon Matrix 1406bml-1407bml; Polydor 66826; US Brunswick 90255; English Decca CA.8106; LP re-issue Heliodor 2548.736; CD re-issue Koch 3-7119-2H1; CD re-issue Deutsche Grammophon 431874-2.

12 Deutsche Grammophon has recently released a recording of Strauss conducting the Vienna Philharmonic in a performance of the *Vorspiel* to Act 1 of *Die Meistersinger von Nürnberg*. This, however, is taken from a recording of a live concert, given in the Grosser Sendesaal of the Wiener Funkhaus, in 1944. Deutsche Grammophon 435 333-2.

13 P. Morse, 'Richard Strauss' Recordings: A Complete Discography', *Journal of the Association for Recorded Sound Collections*, (vol IX, no. 1) (USA, 1977), p. 19.

14 Deutsche Grammophon Matrix 360bg-369bg; single side nos. B20657-20666; Polydor 69840-4; Brunswick 25000-4.

15 The term, 'session', in this article reflects Peter Morse's use of the word in his discography of Strauss.

16 K543: 347bg-352bg. *Ein Heldenleben*: 360bg-369bg.

17 *The Gramophone*, August 1926, p. 122.

18 The review of Strauss' recording of Beethoven's Symphony No. 7 appears in the following month's issue.

Interestingly, this opinion is not shared by a contemporary critic, writing in *The Gramophone*,<sup>19</sup> whose thoughts are considered more fully below. For Strauss, this recording method accounts, at least in part, for his re-recording of a number of works that he set-down for Deutsche Grammophon in 1926 and early 1927. Morse notes that this company seems to have abandoned the 'Light-Ray' method in early 1927, favouring, instead, the Western Electric microphone method.<sup>20</sup> This may explain why Strauss re-recorded excerpts from *Intermezzo* and *Der Rosenkavalier*, first made in 1926, in 1927. Furthermore, this move partially resolves the enigma of his second recording of K550 in 1928. On the other hand, both Strauss and Deutsche Grammophon appear to have been satisfied with the recording of Beethoven's Symphony No. 7, as no further recording of this work was made.

One matter related to the recording of Symphony No. 7 that should be mentioned here is the cut in the last movement. As a matter of principle, Strauss was against the use of cuts in his own works and, from the evidence found in his marked scores of Mozart, it is clear he was also against incisions in other composers' works. As a creative artist, Strauss was aware of the destructive effect caused by the indiscriminate use of cuts and, though a pragmatist, he fought against incisions, which he felt were not musically justified, in his own compositions. He noted, in relation to *Der Rosenkavalier*:

After I had borne my annoyance at Schuch's ineradicable cuts for some time, I wrote to him saying that he had forgotten one important cut; the trio in the third act only impeded the action, and I suggested the following cut: D major: 'Ich weiß nix, gar nix' to G major: beginning of the last duet! This offended him, but at last he was cured to some extent of the Dresden disease [Dresdner Krankheit]. Schuch's predecessor once came to Draeseke<sup>21</sup> and said: 'I hear, Herr Draeseke, that your new opera<sup>22</sup> is ready.' Draeseke: 'Well, the opera itself is ready, only the cuts have still to be composed...'<sup>23</sup>

In the last movement of his recording of Beethoven's Symphony No. 7, Strauss cuts from bar 247 to bar 421.<sup>24</sup> Interestingly, he observes all the printed repeats in this movement, with the exception of that found at the end of the exposition. It appears that the cut was employed so that the recording could be issued on eight, rather than nine, recorded sides.<sup>25</sup> When Strauss came to re-record K550 in 1928, his tempo for the last movement was such that it

<sup>19</sup> *The Gramophone*, September 1926, p. 164.

<sup>20</sup> P. Morse, op. cit., p. 27.

<sup>21</sup> German composer, writer and teacher. Strauss performed Draeseke's symphonic prelude to Calderon's *Life is a Dream* on 15 December 1893.

<sup>22</sup> *Herrat*, premiered Dresden 1892.

<sup>23</sup> R. Strauss, 'Erinnerungen an die ersten Aufführungen meiner Opern', *Betrachtungen und Erinnerungen*, ed. W. Schuh (Zürich, 1949), pp. 191-2.

<sup>24</sup> The bar numbers in this article are the same as those found in the Eulenberg Edition, as used by Strauss.

<sup>25</sup> According to Morse, a cut was also used in Walter Wohlleb's earlier recording of the work for Polydor. Polydor set 69659-69662. P. Morse, op. cit., p. 20.



required the recording to be released on seven sides.<sup>26</sup> This, then, gives rise to an interesting question: why did Strauss, a musician opposed to cuts, sanction such a large incision in a work that was central to his repertoire? As his recording of Beethoven's Symphony No. 7 was his first of a major orchestral work other than his own, one suspects that he may have been influenced by the record company. Conversely, when he came to record K550 for the second time in 1928, his penultimate recording of a major symphonic composition other than his own, it may well be that, when it came to artistic decisions in this latter, he took a tougher stance with Deutsche Grammophon.

Some three years elapsed between Strauss' recording of Symphony No. 7 and that of Symphony No. 5. In the interim, he set down a number of his own works and the last three symphonies of Mozart. The genesis of Strauss' recording of Beethoven's Symphony No. 5 has two anomalies. First, from the non-consecutive numbering of the matrices, it could be argued that he recorded the symphony on two separate occasions. However, when one takes into consideration the schedules and working practices of both conductor and orchestra, this seems most unlikely. Secondly, even though the recording was completed in 1928, it was not released in Britain until 1930.<sup>27</sup> At the time of the recording, there were a number of other performances already available, including those by Weingartner, Furtwängler and Moerike. This considered, the record company's decision to delay the release of this particular performance may have been made on commercial grounds. Moreover, Moerike's recording of the work for Parlophone<sup>28</sup> was also made with the Berlin Staatskapelle. This, along with the fact that Frieder Weissman recorded K543, K550 and K551 with that orchestra shortly after Strauss, may have strengthened Deutsche Grammophon's resolve in withholding Strauss' recording.

Whilst the above is of importance in understanding the origin of these recordings, the way in which they reflect Strauss' vision of these works can only be made by comparing his marked scores with recorded sound. A distinction should be made here between Strauss' activities as a Mozartian and his readings of Beethoven's works. In an interview with the present author, the eminent Strauss scholar, Franz Trenner, stated:

In terms of Beethoven, Strauss was the heir of von Bülow but this is not the case in the works of Mozart. His knowledge and understanding of Mozart came from the practices of his family and in particular his father.<sup>29</sup>

This view was shared by the doyen of Strauss biographers, Willi Schuh, who writes:

...Strauss was won over completely to Bülow's interpretation of Beethoven. In Meiningen he marked his scores of all nine of the symphonies in exact accordance

<sup>26</sup> The 1927 recording of K550 was issued on six sides.

<sup>27</sup> Morse gives the Brunswick release date as 1931.

<sup>28</sup> Parlophone E10222-6.

<sup>29</sup> Interview with the author, Munich, 13 May 1992.

with Bülow's interpretations, and these remained the basis of his own throughout his life.<sup>30</sup>

These annotations are realized in Strauss' readings of the two symphonies that he recorded. Whilst it is not practicable to discuss each of these markings, and the manner by which he realizes them in his recordings, within the confines of this article, a brief discussion of some of his annotations pertaining to tempo manipulation may be instructive.

In his recordings of Mozart, Strauss formulated a set of principles that underlined the architectonics of sonata form. Moreover, in his marked scores of this composer's works, these principles were reflected by his annotations, which included dynamic, bowing, expression and tempo marks.<sup>31</sup> An important technique that can be heard in each of his recordings of Mozart's symphonic first movements was his reduced tempo at the second subject. Whilst this would not necessarily set him apart from other conductors, the manner by which he systematically applied this device is of interest. For example, in both his recordings of K550, he inserted a 'meno mosso' at bar 44: in 1927, from  $\text{♩}=116$  to  $\text{♩}=102$ ; and, in 1928, from  $\text{♩}=116$  to  $\text{♩}=112$ . However, in his recordings of Mozart's symphonic slow movements, he maintained a unified speed at both the first and second subjects, preferring to manipulate the bridge passage instead. The use of a slower second subject can also be heard in his reading of the first movement of Beethoven's Symphony No. 5. Here, he reduces the speed from  $\text{♩}=96$ -108, bars 25-58, to  $\text{♩}=92$ , bars 63-74. As in his recordings of Mozart, Strauss reflects the symmetry of the sonata structure by repeating this tempo manipulation, first heard in the exposition, in the recapitulation. At bar 62, Trenner<sup>32</sup> notes that Strauss requires a 'small halt, with a marked diminuendo to a rather quiet (*ruhiger*) lead into the beginning of the cantilena (*Kantilene*)'.<sup>33</sup> Here, the key words are '*ruhiger*' and '*Kantilene*'. From the information below, and the evidence found in his recordings of both Mozart and Beethoven, a less literal translation of '*ruhiger*' seems fitting. As he regularly applies a 'meno mosso' at the arrival of a symphonic second subject, the term 'calmer' may be more appropriate. In his article, *Dirigenerfahrungen mit klassischen Meisterwerken*,<sup>34</sup> Strauss makes special mention of this technique, where he considers its application in not only purely symphonic music, but, also, the operatic overture. He states:

In Mozart we must distinguish between (usually fast) pieces which present a lively pattern of sound - in these the *cantabile* subsidiary subject should generally be taken

<sup>30</sup> W. Schuh, op. cit., p. 71.

<sup>31</sup> However, unlike the annotations found in his scores of Beethoven's symphonies, Strauss does not insert any metronome marks in his marked scores of Mozart.

<sup>32</sup> F. Trenner, 'Richard Strauss Anmerkungen zur Aufführung von Beethovens Symphonien', *Neue Zeitschrift für Musik*, 125 (Leipzig, June 1964), pp. 250-60.

<sup>33</sup> Ibid., p. 255.

<sup>34</sup> Richard Strauss: extracts from 'Dirigenerfahrungen mit klassischen Meisterwerken' from *Betrachtungen und Erinnerungen*, trans. L.J. Lawrence as 'On Conducting Classical Masterpieces' from *Recollections and Reflections*, ed. W. Schuh (London, 1953), pp. 45-50.



a little more quietly [*ruhiger*] (*Figaro* overture, first movement of the G minor symphony) - and (usually slow) movements...<sup>35</sup>

It would seem, then, that Strauss, whilst observing the principles of von Bülow, recognised Beethoven's use of the sonata principle and, by his tempo manipulation at the first movement's second subject, considered it within the wider context of the Classical Ethos.

One is again struck by the correlation between the marked score and recorded sound in Strauss' reading of Symphony No. 7. In the second movement, his opening tempo is  $\text{♩}=63$ , increasing to  $\text{♩}=69$  at bar 75. This corresponds to the metronome mark at the beginning of the movement in the annotated score, which Trenner records as  $\text{♩}=69$ .<sup>36</sup> At bar 101, he notes in his score that the *maggiore* should be played 'cantabile - *ein ganz klein wenig ruhiger*'. Whilst this instruction does not contain any explicit tempo indication, his realization of it in recorded sound is by way of a manipulation in speed: a new tempo,  $\text{♩}=60$ . However, during the course of the *maggiore*, he reverts to the 'tempo primo'. In the fourth movement, his annotations are, again, realized in his reading for Deutsche Grammophon. Trenner notes that Strauss' metronome mark is  $\text{♩}=126$ ; this speed is reproduced in the recording. This tempo is qualified in bar 5, where Strauss writes '*plump und derb!*' ('plump and sturdy'). At bar 20, he notes '*etwas fließender*' ('rather more flowing') and increases the tempo in the following bars from that heard at the opening to  $\text{♩}=152$ . A reduction in speed is implied at bar 58, where he writes, '*verbreiten*' (broaden). This is realized by a '*meno mosso*', reducing the tempo to  $\text{♩}=132-8$ . He goes on to state, at bar 94, that the tempo should move forward, '*steigern*'. This is achieved by an *accelerando* to a new tempo,  $\text{♩}=160$ , described by Strauss as '*wild*', by the double bar. At the onset of the development, he adds the instruction, 'tempo primo' (bar 122), and, in keeping with this, he reverts to the opening speed. From bar 308, he begins to build to the end, noting in his marked score, '*steigern!*'. In bar 319, he writes '*wild!*' and, finally, at bar 345, '*Stretta! (M.M./ Halbe=80)*.' The cut employed in the recording, but not found in the marked score, precludes an accurate assessment of this passage; but, the tempo heard in the final bars of the recording,  $\text{♩}=88$ , is in accord with his annotations.

**To be continued.**

<sup>35</sup> Ibid., p. 47.

<sup>36</sup> F. Trenner, op. cit., p. 258.

## TO AUSTRALIA AND BACK IN 89 DAYS

by Ernie Bayly

Twelve and a half hours by *Singapore Air* took me to their base at Changi Airport. I was up early the next day to walk the short distance from the hotel to the Victoria Concert Hall, where I was extremely lucky to obtain a "returned" ticket for that evening's performance of Handel's *Messiah* by the Singapore Symphony Choir and Symphony Orchestra under Lim Yau. The Choir was 100 strong and I enjoyed its fine performance of a piece I had heard many times. The Hall was built during Queen Victoria's reign. By contrast, a few days later I was in the modern comfortable Kallang Theatre for a version of *Aladdin* by an American company using Cole Porter's music. With the Wicked Uncle and others performing magic tricks, I'm sure that the children, almost entirely of Chinese descent, enjoyed it as much as I. Singaporeans are bi-lingual. I like Singapore because it is clinically clean and strict laws make it extremely safe by day and night.

I also had a week in Penang. No music, but a trip across the eight-mile-long bridge connecting the island with the mainland revealed a credit to engineering.

I arrived in Launceston, Tasmania on 20th December 1994 to spend three weeks with Philip Archer, who older members will recall attending our London meetings in years gone by. He is still a collector so there was lots of music in his home and those of his friends. Dr Kearney, the retired organist of St.Paul's Cathedral, London, gave a recital in St.John's Church. It was a pleasant mixture of organ music from different ages. Christmas Day was hot and sunny being

just right for an outdoor barbecue at the home of Dick Archer and family.

In the New Year Jacqui and Wayne Madden took us on a three day tour of the east coast of Tasmania, ending at Hobart. There, the car successfully climbed the steep altitude on Mount Stuart to the home of Don Taylor, whose *The English 78 Picture Book* has been so successful. It was a short visit during which he and his mother entertained regally to afternoon tea.

Journeying from there we visited Alan and Tony Goodwin in Mangalore who are retired farmers and who jointly have a nice collection of machines and heaps (literally) of 78rpm records. They are both very enthusiastic, so that my limited time was inadequate. Alan presents a weekly 'nostalgia' programme of 78s via a Hobart radio station.

Then it was to Melbourne to stay with Michael and Janine Kinnear, who have attended our meetings in London. Michael continues to research the early days of the Gramophone Company in the 'Indian Sub-continent' of which he has numerous discs. I visited friends at the Performing Arts Museum that holds many treasures. Frank van Straten, who has also attended our London meetings, has retired from the Directorship, but Michael and I met him for lunch in a restaurant overlooking the River Yarra. Another day we took a tram ride to St.Kilda Beach about which Billy Williams sang in his song *St.Kilda* (one of his less-common records). Certain aspects of the area are not so nice as formerly but we enjoyed a stroll along the pier and I posed for a photograph,





Don Taylor (left) with the author



Alan Goodwin, Philip Archer and Tony Goodwin

perhaps somewhere near to where Billy stood for a his photograph by the sea in a bathing costume. Eric Brown still resides in the Caulfield district and I spent most of one Sunday with him. He mainly collects recordings of different types of music but has a fairly comprehensive collection of Australian jazz groups from various ages.

I've corresponded with Colin Gracie for 'donkeys' years'. I met him for day in Ballarat three years ago but this time knew that I must visit him in his home in Cavendish, a village of about twenty houses in the heart of sheep-raising country of west Victoria. This entailed a three-hour local train ride from Melbourne to Warrnambool, followed by a two-hour bus trip to Hamilton where Colin met me, to take me the rest of the way. Colin is the local postmaster which also involves sending out mail deliveries to even more isolated areas. His collection now includes small manual telephone 'exchanges' and other telephonic items superseded by modern equipment. None is really old by telephone standards, but sufficiently so to be interesting. He and his son Ian drove me around to many places of interest in that part of Victoria.

The collector's highlight of my stay in Australia was attending a meeting of the South Australia Phonograph and Gramophone Society, which meets monthly in the Norwood Band Hall. This is an ideal central location in the city and the Society is fortunate to have a large exclusive cupboard in which to store its equipment, archive etc. There were 30 plus members present. Ern Taylor conveyed me to/from the meeting that began with an auction of members' items, and a percentage of the takings going to Society funds. After some Society notes I was invited to 'say a few words'. Having been forewarned before leaving home I had prepared a short tape recording of items from recent French I.L.D. reissues from light-music 78s, which dem-

onstrated how good transfers could be. After this it was refreshments provided by members - with time for us all to circulate freely to gossip until going home at around 10pm. All-in-all, a very enjoyable meeting.

Equally enjoyable was the 'at home' arranged by Mike Sutcliffe in Baulkham Hills (near Sydney). I had never met any of the other collectors who came along, but some were known to me by name and correspondence. There was little music played, but we had a good chinwag. Mrs Dale Sutcliffe provided refreshments to keep our tongues oiled! After the very warm dry weather everywhere else in Australia, Sydney gave me a cooler drizzly stay.

Two programmes at the Opera House attracted me, performed by two different groups from Australian Opera. Firstly, *Tosca* was well done. The second evening was Gilbert and Sullivan's *Patience*, being one of the best performances of the piece that I have attended. The cast were all young, and their interpretation was perfect. Although I had to sit in the back row, the slope of the comfortable seats afforded a splendid view and the acoustics gave fine sound.

The old Columbia/HMV/EMI factory building is still in the Homebush suburb, bearing the banner *EMI Records* upon it; it is very difficult to photograph because a raised highway now passes close in front of it. One would need to be up there at dawn before the traffic becomes thick.

I have concentrated on music and collectors without divulging any specific items they have. Naturally I did other things including a ride on the legendary 'Ghan' to/from Alice Springs from whence I toured Central Australia. Owing to unusually heavy rain a few weeks previously I saw water in rivers which are normally dry beds, providing me with interesting pictures. A final week visiting friends in Fiji made me unprepared for the snowy weather back in England on 4th March 1995!





Michael and Janine Kinnear



The meeting of the Phonograph Society of South Australia, February 1995

# NON-STANDARD HOME PHONOGRAPH CARRIAGE ARMS

by Mike Field

The photographs show two carriage arms made for use on the Edison Home Phonograph. Fig.1 was found on an early Home and is unusual in that the more common spring mounted feed nut is replaced by an arm fitted with a weight pivotted at the rear. It is not a modification of an original arm as there is an additional bearing as an integral part of the casting for the arm pivot. This can be seen underneath the back half tube about halfway between the pivotted arm and the shaver.

Examination of early photographs of all Home and similar feed screw Edison machines post 1896 does not show any with this type of arm. On the other hand, the casting shows all the signs of a typical Edison part. There is one definite advantage to the weight system. Owners of these machines will know of the critical requirement to adjust the spring pressure to achieve a positive drive without stalling the motor. The weight type eliminates this adjustment.

Edison-Bell in one of their early catalogues, show a similar (but not exact) system for arms offered with a Bettini attachment. Nowhere in the catalogue is there a picture of a weighted feed nut arm for the conventional Edison speaker of the time as shown in Fig.1. Maybe the arm shown here 'es-

caped' from an abortive development for Edison-Bell.

Fig.2 shows an arm for the Home supplied by the Lambert Company of 8 Water Lane, Ludgate Hill and offered in the mid 1900s. The cylindrical mounting for the horn and reproducer is known as the "Rawlinson patented air tight joint" while the reproducer, substantially made in brass, was called the "New Lambert reproducer". Both these components are found on various Lambert machines which were made in Germany. The price of the arm was 22 shillings while the reproducer was 10s. 6d.

The reproducer diaphragm is greater in diameter than that of the Edison hinged weight reproducer which was fitted to the Home as standard. Advertisements claimed that the combination of arm and reproducer gave three times the volume of "other reproductions". While the increased diaphragm diameter may have increased the volume obtainable, it is very doubtful that it would have been three times. Tests comparing the Lambert combination with a standard Edison Model "C" reproducer revealed no significant difference in the volume attainable, but the tone did seem to be better i.e. more lower register response. It is revealing that the Lambert Company thought that volume was the most important parameter!

## C.L.P.G.S. BOOKLIST

Cat No. BD 32 *The Edison Cylinder Phonograph Companion* by George Frow £30 plus postage  
Cat No. BD 0: *Hayes on Record - The Story of the Manufacture of Records at EMI* £8 plus postage  
*The California Ramblers - Edison Laterals 2*. This CD was very favourably reviewed by Paul Collett.  
£13 plus postage

Postage rates as per the adverts in the last issue of *Hillandale News*

Don Moore, [REDACTED]

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Figure 1



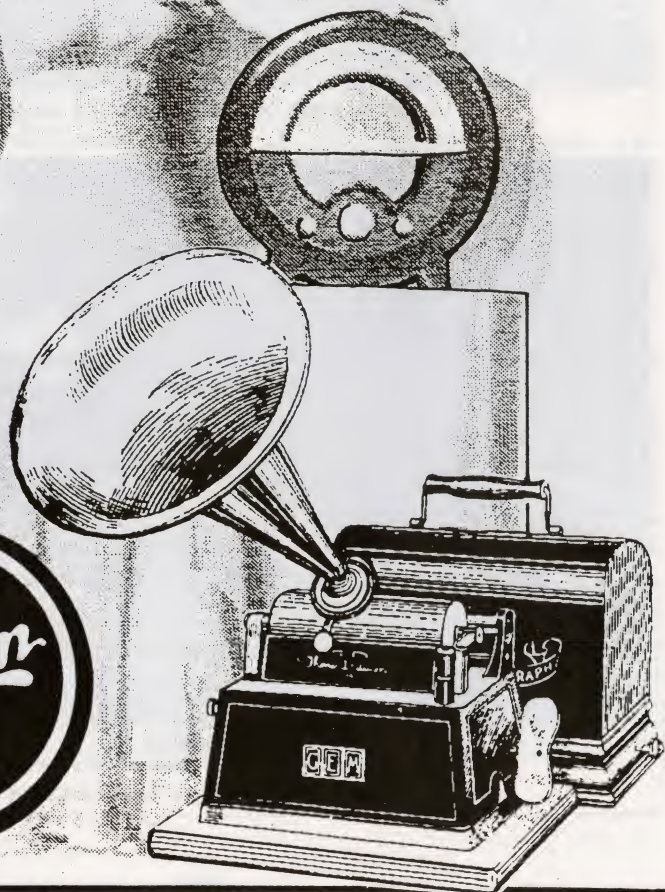
Figure 2

# Brian Taylor Antiques



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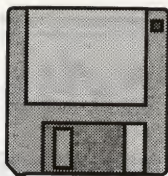
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## REVIEW



### Recordit, Music Management System and Classic Collector

One of the major problems facing record collectors, like myself, who have large numbers of recordings in their collections is finding a suitable way of cataloguing them. I used to use 5 x 3 record cards stored in specially designed metal boxes. To have one's collection properly cross-referenced it was necessary to increase by a significant amount the number of cards held. In my case this had encompassed 8 storage boxes packed to the gunwales with these cards. This took up a lot of space and I still had not finished the cataloguing!

When I received a review copy of *Recordit* to review it seemed that my prayers for a more suitable cataloguing system had been answered. For those of us who own or have access to a computer a database, specially designed for record collectors, is the simplest and most logical approach to cataloguing our records.

*Recordit* is specially designed to cater for the classical music enthusiast. There are fields set up to cover title, publisher, publisher's number (catalogue number), purchase date, medium (CD, vinyl etc.), location (where you keep your recording), your own catalogue number and a panel for free-form text notes. There also fields to cover information on each individual recording such as record/tape side, starting track/counter/time, title, composer, catalogue/opus number, ensemble, conductor, duration, item date, performing artists, categories (chamber, orchestral etc.) and free-form text notes.

The program will run on any IBM-compatible PC with at least an 80286 processor, 640K memory (530 free), a hard disk with at least 1Mb spare and either a 3½" or 5¼" diskette drive. It is DOS based, which means that if you are one of the many PC users who have not converted to Microsoft's *Windows* operating system you can still use this program.

After reading the instructions several times I was ready to enter some of my CDs into the program and put it through its paces. The ideal computer program should, to my mind, be easy and intuitive to use. To my surprise I found the very opposite when trying out *Recordit*. It turned out to be a most frustrating program to use and anything but intuitive. I found it unnecessarily complicated to use. In addition I found

there was a design fault in the program which became more annoying the more I tested the program. This fault lay in the conductors field and when any long name was transferred into another field it lost its last letter even though the box clearly indicated that it would contain it. Another major drawback was that this review copy had been restricted to take no more than 25 entries. This meant that I could not enter any more than the contents of 2½ CDs' worth of the 3 CDs that I had chosen at random from my collection. I know that the makers deliberately did this to prevent unauthorised copying and distribution of the full program. The software industry is riddled with this problem and I can understand their reluctance to provide a full copy. However they must have taken the disadvantages of their attitude into account when they submitted this program for review. Consequently I am unable to give this product a balanced review as I cannot test it to the full and put it through its paces.

However I have seen enough of it to lead me to the conclusion that I am unable to recommend it to our readers. It is available direct from **The R&D Partnership**, 26 Grange Road, Bishop's Stortford, Herts. CM23 5NQ at a cost of **£39.50** in either 3½" or 5¼" disk size.

There is a similar product, *Music Management System*, supplied by **BestEdge Software** of Wilverley Road, Brockenhurst, Hants. SO42 7SP that is intuitive to use and is easily learnt and costs **£10 pounds less**. I can recommend this product as I have used it for about a year without any serious drawbacks.

There is a third system on the market called *Classic Collector*. This is the only system that I've come across that makes use of Windows 3.1 or 3.11. By working within the Windows platform the user has the advantages of all that this entails. Once one has got past the opening screens the program is easy to follow. There is a menu bar at the top of the screen form which one chooses one's next move. Under this is a tool bar with icons. This gives the user an easily understood menu of tasks from which he can plan his moves.

The basis of this program consists of two cards, the cover card and the music card. First the user compiles a cover card. In this card are the following fields: Cover Title (usually applicable to 45s, LPs and CDs only), Format (78, 45, LP, CD, Cassette, Tape etc.), Label (HMV, Decca etc.), Catalogue No., An/Dig (Analogue or Digital recording. It will of course be analogue for 78s), Stereo/Mono, Date the recording was acquired, Index No. (one's own personal index/catalogue no.) and two fields to indicate where the collector has stored his record. After completing the cover card the collector then



completes a music card for each of the items on the record. This card has fields for: Composer, Opus No., Type of work, Category (instrumental, chamber etc.), Title, Soloist/s, Ensemble (orchestra, band etc.), Conductor, Recording date and time (length of work in minutes and seconds).

To help the collector the program comes with a built-in list of composers, orchestras, artists etc. If the composer, orchestra/band/quartet or whatever is not included it is an easy matter to add to the list. This relieves the cataloguist of typing out the various names every time a recording is entered. After speaking with the compilers of this program I understand that any redundant field can be modified to accommodate matrix numbers (an essential feature for collectors of 78s). If one gets stuck and is not sure how to go on there is a very comprehensive help desk which one can easily access by clicking on the help icon in the tool bar at the top of the screen. This can usually put the user back onto the correct track.

Another useful feature is the ability to print out reports (a list of composers and their works, a list of artists etc.). There are several choices covering most needs.

I liked this program very much. It is intuitive to use and to my mind is by far the best of the three programs mentioned in this review. However it requires a machine with plenty of memory to work properly. I would recommend that the user has at least a 386SX machine with 4Mb of memory. This would be my first recommendation. The program is available from **Elk Software**, 8 High Laws, Newcastle upon Tyne NE3 1RQ at **£45** or **£50** for Personalised Version for Individual Gift. For those who do not have Windows I would recommend the *Music Management System* as mentioned above.

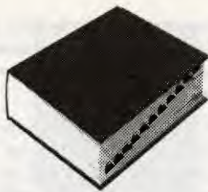
**Chris Hamilton**

## Forthcoming Meetings in London

London Meetings are held at the National Sound Archive, 29 Exhibition Road, South Kensington, on the third Thursday evening of the month promptly at **6.45pm** (unless stated otherwise). Members' attention is drawn to the London Meetings Notice on page 100 of issue 188 (October 1992).

- |                          |  |
|--------------------------|--|
| <b>October 19th</b>      | <i>Live or Wire</i> - George Woolford compares the mechanical and electric recordings of selected artists. |
| <b>November 16th</b>     | Howard Hope will present a programme about <i>Motoring</i>   |
| <b>December 21st</b>     | <i>Annual Christmas Celebration</i> - bring along a favourite record and enjoy a seasonal refreshment.     |
| <b>January 18th 1996</b> | Geoff Edwards - <i>Seats in All Parts</i> (Cinema Centenary Celebration)                                   |
| <b>February 15th</b>     | Presenter and programme to be announced  |
| <b>March 21st</b>        | Chris Hamilton - Title to be announced   |
| <b>April 18th</b>        | Frank Andrews - <i>We Have Our Own Records</i> - Part 4  |

# REVIEW



## BERLINER GRAMOPHONE RECORDS - American Issues, 1892-1900 compiled by Paul Charosh

If someone had told me in 1974 that a substantial and detailed listing of American Berliners would appear in 21 years time, I should have been rather sceptical. At that time, I sent a small amount of information to Paul Charosh; having heard little more of the project I wondered if that was the end of it - until quite recently, when there were more requests for information. Although I was now able to offer a great deal more, I was still not prepared for the amazing fact that the book has actually appeared.

It should be realised that this book is based on contemporary listings and on actual pressings owned by collectors and archives around the world - there is no equivalent of the EMI Music Archives to provide a core of numerical runs, although contemporary catalogues fill many awkward gaps. Charosh estimates that he has listed 70% of the issues; even to someone such as myself who has seen more Berliner discs than most people, that is quite astonishing.

After a lengthy list of acknowledgments (which indicates the extensive support of collectors required for this great undertaking) there comes an introduction "On the Gramophone" - a sort of potted history of Berliner's disc gramophone, but with a distinct bias towards the social and popular implications, giving useful insights into the repertoire recorded at that early period. For instance, there is a list of the titles recorded ten times or more, headed by Foster's *My Old Kentucky Home* (25 times!). The differences between 'classical' and 'popular,' by way of 'art' songs and 'light' music are explored, bringing to bear on the subject both Charosh's professional standing (as lecturer in Sociology) and his other interests (sheet music, music in the USA in the nineteenth and early twentieth centuries). He comments on the non-appearance of songs such as *Daisy Bell* and the mere two recordings of *After the Ball*, almost as a warning against assuming such hits to be as representative of the period as we do now, and he notes the importance of bands in American musical culture of the time. "Those who did not witness performances in an 'opera house' heard its music at band concerts." He concludes: "if we want to know what

popular culture was like during this decade, in detail, we can look to these gramophone records for guidance."

The overall cultural view (as opposed to the merely 'industrial') is a great strength in such a book as this, but it has somehow led to the one notable flaw that I have found: there is no explicit mention of Berliner's process of record-making - the etching of a zinc plate exposed by the action of a vibrating stylus. In fact the whole business of etching and/or incising into the master disc has been fudged, and would be confusing to anyone coming 'cold' to the subject of early disc recordings. Briefly, the records in this book were made by Berliner's own patent process where the wavy spiral sound-groove was cut through the thin fatty protective layer on a zinc plate; the plate was then etched to form a metal positive (which could be played). The positive was electroplated to produce a negative stamper, for pressing positive replicas in suitable plastic material. Although Charosh quotes the 1890 *New York Times* headline: "Sound Etched on Zinc / Electrician Berliner Has an Invention He Calls the Gramophone," he blithely refers on the same page (p.xi) to "incising a groove of even depth" almost as though the later Johnson wax process was meant! Again, in the section "Physical Description and Photographs," he refers to information "incised ... directly into the master." Although experimental wax-process discs are known from as early as 1899, and the earliest-recorded wax-process issue known dates from 12 January 1900 (Victor A-405-1, D'Almaine: *Ben Bolt*), the discs in this book are all (I presume) from etched-zinc masters, a point which should have been clarified, and which has actually been obscured by the careless references to incision.

The physical description of the discs is otherwise fairly thorough, covering general appearance, 'label' layout, materials etc, and is illustrated with ten good photographs. The earliest celluloid discs of 1894 are billed as 6 $\frac{7}{8}$ -inch - that is of course 17.5cm, a measurement which fits neatly with Berliner's European background (as with the early Waltershausen 'five-inch' discs, which are really 12.5cm, not 12.7). Mention is made of the 'pirate' (Zon-o-phone) copies which have the tell-tale Berliner headings removed. But, having eschewed any description of the actual recording process, Charosh completely side-steps the consideration of recording speeds.

The scope of the main listing is restricted to commercially issued seven-inch pressings of American origin. Private recordings, zinc copies and London/European discs are excluded, as are records of other sizes (a 6" example is known with an A prefix, and 5 $\frac{1}{2}$ " B series discs are known to have been pressed in 1897). In this brief mention of "other series" there is an unexpected array of no less than three errors in two short sentences [my corrections in brackets]: "Berliner discs pressed in England [none] and on the European continent carry [only from 30 September



1898] the 'recording angel' trademark in use today. 'Reproduced in Hanover' is stamped on the reverse of these discs [only from autumn 1899]. This shows the great danger of brief throw-away references to material which lies at the periphery of the main topic!

A surprisingly long list of original sources (other than actual pressings) is given: Stock Lists, Lists of New Records and so on, all dating from 1894 to 1902. Many discs are known *only* from such lists, but not nearly as many as might be expected. Occasionally, of course, there were errors in the original sources. In this book, these are not always corrected (the names *Smyrana*, *Smyrriot* and *Srnvsariote*, in titles of records numbers 1002, 1003 and 1007 in the Greek/Turkish block, obtained from a list of 1896, look suspiciously related). Some are apparently corrected transparently without comment: I have disc 369Z, labelled *Patrol Conique*, but listed here correctly (and less amusingly) as *Patrol Comique*. It is indeed a problem to decide on how (or if) these discrepancies should be noted in such a listing.

The main section splits naturally into two parts: the original series of sequential numbers, used in blocks for different classifications such as vocal or cornet recordings; and the later 0-prefixed sequential series, which started in 1899 and had letter suffixes to indicate the classifications. The original block numbering and the 0-series letter suffixes are listed, along with abbreviations etc used, in an introductory 'user's guide'.

Each individual entry shows first the record catalogue number, title and composer, then a list of all known 'takes' of that item, giving the artist(s), the date and place of recording (if known) and any letter suffix (or other mark in the 0-prefix series) used to indicate a retake. Charosh explains that the 'take' suffix letters were used in the order Z, Y, X...; but this simple theory is rather undermined in many places in the book, where the dates rather wander about within the multiple take listings - these are always given in suffix letter order (and *not*, as he states, in chronological order). Some assumptions are made about 'coded' dates, such as "N 9 97" (taken to mean November 9, 1897) - these generally agree with my own conclusions on the matter.

All the old favourites are there: Dan Quinn, Helen Jenynge/Jennings, Geo W Johnson, John Terrell (the "O'Terrell" variant sometimes found is obviously a misreading of the abbreviation "Jno." for John), Russell Hunting, Vess Ossman, etc; these worthies rub shoulders with some great rarities: Ada Rehan, Joseph Jefferson, Chauncy Depew... There are quite a few 'ethnic' items: Chinese songs (identified only as no.11 and no.17!), Native American, "Polische" (should that not be Polnische?), etc, catering very early for the cosmopolitan entertainment of immigrants to the USA.

After the main numerical listing of records there is a list of American Berliners reissued on LP and CD, and a couple of pages of "Resources for Further Study." Then come the Indexes - a wonderful collection of information. In the Title Index, you can look up something likely (such as *King Cotton*) or something very unlikely (Handel's *Jephtha*) and find all the early recorded performances on US discs. Titles of shows and many of the composers are given; this index alone would be a valuable publication! Then there's an Artist Index, again referring to record numbers. Not content with that, Charosh gives us yet another valuable survey, a Recording Date Index - you can see just how many surviving published recordings were committed to zinc on each day, starting with a mere four in 1892, none in 1893, and gathering pace through late 1894, 1895, 1896,... ending on 3 May 1900. Again this list is in itself a joy.

The whole production is up to Greenwood's standards (cloth bound boards, archival quality paper) - I do appreciate reference books which are designed not to fall to bits! I should have liked some more pictures: we are shown none of the intriguing advertisements or early catalogues mentioned - these would have enhanced the flavour of the work (without detracting from its serious intent).

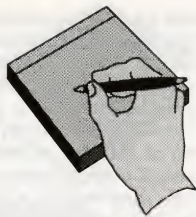
British readers may consider that a book on *American* Berliner discs is not for them. But, for about a year before London recordings were available, American discs were imported into Britain along with the little gramophones; so there are many such discs surviving in Britain, dating from 1896 to 1898, which are covered by Charosh's book. If you like, this listing effectively deals with the early repertoire of *British* issues - American recordings, yes, but still the earliest staple fare of the Gramophone in Britain.

This important book represents a real triumph of persistence against heavy odds. It is essential reading material for all serious archives of general recorded sound - both public and private. Because of its historical topic and its breadth, it is a social, political and musical document. Because of its comprehensive listing, its format and its indexes, it is an important reference work for anyone interested in early commercial recordings. And it is, not least, a fascinating achievement which any record collector would find instructive and enjoyable.

**Peter Adamson**

**Berliner Gramophone Records, American Issues 1892-1900** compiled by Paul Charosh, is published by Greenwood Press (Discographies, Number 60), 290+32pp, ISBN 0-313-29217-5; price \$75 (USA), £67.50 (UK).

## LETTERS



### Just What the Doctor Ordered

Dear Chris,

The other week, my wife Ann drew my attention to an advert in the local newspaper, relating to an auction sale of antiques. The list of articles for sale included some "Medicine records"!

"What are these," said Ann, "do you think that they mean Edison Records?"

"No, they will be old lists of Medical records I am sure", I said.

"Why don't you give them a ring?" I did, asking if they had any Edison Records; they had. Were they cylinders? They were. What colour? Blue. How many? A lot - in fact four lots.

I asked if I could see them before the sale and was told that I could if I called before ten in the morning. I went to the sale room in Grange and saw the cylinders (three boxfuls were in excellent condition, the remaining lot was not).

I bid for three of them and got two, and then bought the other off the person who had bid for it. The box of poor ones is an unknown quantity. The other bidder was the only person interested in the cylinders and the price happily matched the fact.

Those "Medicine Records" were all in mint condition, many complete with their slips, of interesting topics and JUST WHAT THE DOCTOR ORDERED.

Yours sincerely,

L. Miles Mallinson, Barrow-in-Furness, Cumbria

### Music and Movement

Dear Chris,

Further to Brain Rust's letter in the June 1995 issue of *Hillandale News* regarding *Music and Movement*

I recall the incident very well as no doubt some of your readers have also. Marjorie Eeles' real name was Marjorie Eagles and the excerpt from the

programme **was** issued commercially in America on a 10" disc (Jubilee LP 2001).

The record entitled *Pardon my Bloomers* included a number of hiccups in American broadcasting, but the great pity is that so few of the items are the genuine article, but contrived in the studio and you can constantly recognise the voices as they keep appearing in different excerpts. The BBC series of *Bloopers* is much more authentic and far more enjoyable (cassette enclosed).

Your readers may also recall that a previous presenter of *Music and Movement* was Ann Driver and frequently this particular broadcast was attributed to her. About a year ago, Lord Harewood was on the radio talking about his record collection and a very short extract was played and he said it was Ann Driver but in order to confirm that Marjorie Eagles was the culprit I have put another excerpt of her immediately afterwards so that you can make a comparison.

All good wishes,

Michael Smith, Gillingham, Kent.

{Listening to the cassette I can confirm that the two voices are the same and that Marjorie Eagles was the perpetrator of the bloomer. Ed}

### Electrical Cylinder Reproduction

Dear Chris,

I'm sorry that there was disappointment that there was no live demonstration of my Universal Electrical Replay Machine - London Meeting Report, *Hillandale News* February 1995.

I can only plead that for your Society member in his seventh decade the bringing of just the main unit of his machine weighing nearly half a hundredweight - apart from its associated control and digital read out units - on a 500 mile round day-trip to London was beyond his capability. It was, however, on this basis that my talk was given and indeed advertised. I had hoped that the numerous sound and visual illustrations I provided would have sufficed and I'm sorry if they didn't. At least my recent hernia operation wasn't compromised!

I am, of course, always happy to reproduce members' cylinders electrically and, indeed, have already done so for some of those present at that November meeting.

Now that there are several in the field of reproducing cylinders electrically can I suggest our Society holds some comparative tests rather like *Gramophone*



magazine did in the early days? I suggest that we all reproduce electrically the same nominated cylinder and perhaps for practical reasons it should be a celluloid one. The results could then be assessed by an impartial 'blind' adjudication.

Yours sincerely,  
Joe Pengelly, Mannamead, Plymouth

## The Internet

Dear Chris,

Some of our members who have access to the Internet may be interested to know that there are several good sources of information concerning our hobby.

There is a newsgroup (rec.antiques.radio+phono) which has many useful snippets of information as well as items for sale and wanted. The 78rpm Home page can be reached at <http://turnpike.net/metro/gherzens/> and this has links to all the related material including jazz, discographies and even pictures of record labels and early artists. There is also a discussion e-mail group called 78-L which you can join, covering everything from tin-foil to early rock'n-roll.

As with much material on Internet, there is a strong North American bias, which should be borne in mind when reading some of the articles.

Yours sincerely,  
Bill Clark, Trimley, Ipswich

## National Collections

Dear Chris,

Several times during the year I hear from members from abroad asking where they can see the national collection of phonographs and gramophones when they get to Britain. This enquiry has long become a slight embarrassment, because the only answer is that no such display exists. The Science Museum's top gallery devoted to recorded sound etc. has been packed away for years, really since the extensive 1977-78 centenary commemoration that was mounted by V. K. Chew before his retirement.

Outside London there is a display - on a modest scale I believe - at Birmingham Science Museum, and I cannot speak now for the large Scottish collection at Edinburgh; I have not seen it since July 1977, but understand that what is now shown is but a small part of what the late Dr Thomson had collected. Members of this Society had collaborated

in both these collections at the time of the Edison phonograph centenary.

I find it incredible that this country with a well-documented involvement in the talking machines' early days should not have a collection of these on show in London, preferably displayed to the same standard that is given to the Photography and Cinematography galleries in the Science Museum.

Perhaps we could hear from one of the curatorial staff who would inform us of the possibility or not of such a permanent display. Do we want to see the remaining worthwhile material that reaches the market, end up abroad?

Yours sincerely,  
George L. Frow, President C.L.P.G.S., Sevenoaks, Kent.

{I heartily endorse George Frow's comments. The present state of affairs is a national disgrace. The National Museum of Scotland in Edinburgh have virtually nothing on display at the moment. Most of their exhibits are languishing in their cellars. I understand the items that were on permanent loan from private individuals and other institutions have been returned to their original owners or their descendants and may not now be available should they be required again. Ed.}

## Len Watts

Dear Chris,

We would like to add our tribute to Len Watts to the ones made in the last issue of *Hillandale News*.

We have made many friends since Frank joined the Society but Len Watts held a special place. His friendship went beyond Society interests, which included his invaluable help and advice when Frank held meetings in Neasden, his offers of transport on many occasions to take Frank to the Society functions and committee meetings and not least his friendly voice on the telephone - providing solutions to numerous problems concerned with records, machines and all things musical.

Len was a frequent visitor to our home and boosted my ego with praise for my cooking! What a character he was! His fruit cakes (still warm from the oven), the birthday cards he sent regularly, his Lapsang tea-bags in his pocket and the smile when **Pathé** was mentioned.

I sincerely hope Len's unique research will be published as this was the means by which Frank came to be involved with him when they first worked together many years ago.

Len's passing was a sad day for all who knew him within his wide circle of interests. A gentle man with a heart of gold.

Wyn and Frank Andrews, Neasden, London NW10

## Vitaphone et al

Dear Chris,

I found the item on Vitaphone in *Hillandale News* No.205 most interesting.

My second (or third) hobby is the History of the Cinema: influenced I am sure by seeing the first British Epic film, *The Battle of Waterloo* being made, during my schooldays at the small Northamptonshire town of Irthlingborough. It was shown at the trade show at the Palladium, London in July 1913 and had a wide distribution in this country and the U.S.A.

About ten years ago I was researching to find the names of the leading actors, which I found in a reference book in a Cambridge library. I also found that in 1909 the Warwick Cinephone Co. made *Land of Hope and Glory* synchronised (?) to a gramophone record. In the following months they made, 5, 8, 9, 10, 8, 8, 8 and 7 films. Do any of those 63 films and records survive today?

About that time (1909) Sound Films were advertised as a fairground attraction at Kettering.

So Vitaphone were reviving an 18-year old attempt at "Talkies" with Lip Sync; most of the time, unless the record slipped.

Yours sincerely,

Arthur J. George, Vice-Chairman, Northamptonshire Film Archive Trust, Rushden, Northants  
P.S. 1995 is the 100th anniversary of the first public Cinema shows in Britain. A.G.

## Neophone

Dear Chris,

I have read Frank Andrews' *The British Record Industry 1901-10* (Part 7) in the August issue of *Hillandale News* - always interesting and always informative.

But I'm sure there is one very important point to make regarding the Neophone disc of 1908/9 described as "...a 12" record with 96gpi which would play for 9 minutes." At this time it was the early years for double-sided discs - many single-sided were still in circulation - and it is essential to point out that "9 mins" was the total time of both sides.

I tabulate below timings for various 78 discs (whether vertical or lateral cut), made from the formula:

$$\text{Playing-time} = \frac{\text{margin} \times \text{pitch}}{\text{r.p.m.}}$$

Obviously, total time for double sided discs is the sum of the two (usually different) sides.

dia.	Label (typ)	Margin (typ)	Coarse 80 gpi	Medium 96gpi	Fine 112gpi
7"	2 1/4"	2 1/4"	2-18	2-46	n/a
10"	3"	2 3/4"	2-50	3-25	3-56
12"	3 1/4 to 3 1/2"	3 1/2"	3-35	4-20	5-03

Yours sincerely,

Barry Raynaud, Inst. Sound & Comms. Engrs.,  
Wembley, Middlesex

## Nipperini in the doghouse!

Dear Chris,

I must disagree with the review in the August issue of *Hillandale News* by Nipperini (Sig.) of the book *Those Wind Up Days* by John Vose.

This is a light hearted fascinating book crammed full with information and photographs of artists that have recorded on 78s. Both the famous and not so famous are there.

When you pick up an old 78 you hold part of history in your hands; how often have you not known the name of the artist from Adam? John's book (and also his previous publication *Collecting Old Records*) enables you to actually visualise the artist.

Without consulting the book first, I wonder how many important or valuable records I have let go in the past through sheer ignorance about the recording?

Perhaps Nipperini (Sig.) would be happier reviewing some pompously boring great tome pampering to the sanctity of the reputations of artists like Caruso and Patti etc.

The book is a very good read by a man with a wealth of knowledge of 78s and superb value at just £2.50.

Yours sincerely,

Ian Calderbank, Newton Abbot, Devon

## Nipperini in the doghouse (2)

Dear Chris,

I am surprised at the critique of John Vose's book *Those Wind Up Days* in the last issue of *Hillandale News*. His book is aimed at those who are **not**



collectors, in order to induce them to **become** collectors, and to attract them to the not very complicated aspects of collecting, so as not to make it too forbidding. It would be pointless to offer a novice collector a Bauer as reading material.

Regarding the inaccuracies pointed out in the critique, I would say in general terms that the 'errors' were in fact correct.

- 1) Zonophone **did** mainly cater for popular taste.
- 2) Caruso is generally thought of as the first major artist to make records, because his records were the first to make any sort of impact.
- 3) Patti was on the verge of retirement in 1905: she was over 60 and had not sung in opera since 1897, and her appearances in opera and concerts had been infrequent since 1890 (her last big concert tour). So, yes she was on the verge of retirement.
- 4) Webster Booth was indeed a noted Oratorio singer, who would quarrel with his *Messiah* and *Elijah* records? I attended a performance of the *Messiah* at which he sang, and he was first class.
- 5) Yes, she was Madam Clara Butt before she became Dame Clara Butt.

And so on; nit-picking I know, but Nipperini started it, and if you are going to be pedantic, and destructive, you should be very sure you are right, otherwise you end up like the person you are attempting to destroy. If you are not very sure whether you are right or not, the best thing to do is hide behind an assumed name.

Yours sincerely,  
Joe Winstanley, Wirral, Cheshire.

## Nipperini in the doghouse (3)

Dear Sir,

I feel I must write to express my amazement that the Society should have seen fit to print such an abusive and harmful review of John Vose's latest publication *Those Wind Up Days*. This was not a review, it was an unprovoked and hostile attack set out to discredit the author and to ridicule his work.

Of course the book is not intended for the experienced collector but one must remember there are many who (unlike me) do not want books which give numerous pages of matrix and take numbers, people on the verge of entering this fascinating hobby of ours (and let's face it, we need them) who will have welcomed exactly such a book as this, written in a

light-hearted style for easy reading - hopefully to tempt them into delving deeper into the subject and, who knows, eventually joining the Society.

Let's not get too wrapped up in our own self importance and remember that the hobby is an outlet for us all, a way to relax and wind down from the tense lifestyle forced upon most of us these days. There was no need whatsoever for the insulting attack on both the author and the work in question. Surely if it was genuinely felt that the book was that bad it would have been better and the more gentlemanly thing to do to quietly return it with no further comment.

Please, Signor Nipperini, put your pen away and let someone perhaps a little more human than you do the job in the future.

Yours faithfully,  
Mike Comber, Preston, Lancashire

(It is the policy of this magazine to review all submissions provided they have some bearing on our hobby. Whilst I agree that a book, written in a light-hearted manner, to introduce newcomers to our hobby, is an excellent idea, such a book must be accurate with its information and literate. There are quite a number places in this book where the information is either incorrect or ambiguous. Some of these Nipperini (Sig.) pointed out in his review. This will not help newcomers to find their way around. There are several other mistakes (there is not the space to list them here), which could have been eliminated before the book went to press. In addition many of the pictures of machines should have had captions underneath them to inform those newcomers what the machines were. There were also one or two pictures of artists giving no indication of who they were. If any author submits a book for review there is no guarantee that the reviewer will give it a favourable review and he (the author) must be prepared to take any flak that may follow if that review turns out to be unfavourable. Any review can only act as a guide to the prospective purchaser who must make up his own mind about the product. This correspondence is now closed. Ed.)

## Ruby Helder

Dear Chris,

I have to take umbrage at Charles Haynes' suggestion that Ruby Helder died of alcoholism with little supportive evidence.

Whilst it is true that alcohol is the commonest cause of cirrhosis in Western cultures, there is an equally plausible explanation that is suggested by the information derived from the Death Certificate. Mitral

Stenosis is caused by chronic inflammation and scarring of the heart's mitral valve. This is invariably a complication of Rheumatic Fever, a type of rheumatism which is precipitated by recurrent throat infections with the *Streptococcus* Type A bacterium.

After many years of scarring the mitral valve becomes stiff, tight and obstructs the normal blood flow into the left ventricle of the heart. To compensate, the right side of the heart enlarges to produce sufficient pressure to maintain the flow through the mitral valve. The increased pressures in the right heart flow back into the venous system. This causes congestion of the liver and the accumulation of fluid in the abdominal cavity - called ascites. With chronic congestion the liver is also subject to fibrous scarring. Whilst this is not true of cirrhosis, which is characterised by nodules of liver regeneration amidst the scarring, at the time this was called cardiac cirrhosis.

Mitral Stenosis is chronically debilitating, and could explain Ruby Helder's relatively early retirement.

I would like to suggest that if there is no other evidence of an alcohol problem, then this is an equally plausible explanation of Ruby's death.

Interestingly there is a late complication of Mitral Stenosis which impacts on voice production. The recurrent, laryngeal nerve, which supplies the left side of the 'voice box' (i.e. it controls the muscles that act on the left vocal chord) has a circuitous course where it plunges deep into the thoracic cavity, behind the heart, before returning to the larynx. In late Mitral Stenosis, the enlarging heart stretches this nerve. It is said to give a 'husky' voice change.

Chris, many thanks for your efforts in producing such an enjoyable journal.

Yours sincerely,

Hilton Sheppard, Albury, NSW, Australia

## Long Playing Records

Dear Mr Hamilton,

With reference to *Hillandale News* August 1995 issue page 361 in the report on the March 16th Meeting "Readers who .....have disposed of all their LPs..... [and are] considering updating their existing playing systems....." etc. It was this attitude that consigned many hundreds of thousands of 78s to the rubbish dump for no better reason than that of the arrival of a new format. Think about what you are throw away.

First paragraph in this report mentions "the obsolete 78". Obsolete 78? Although some manufacturers may have said goodbye to the 78rpm disc many music lovers have not. Furthermore the 78 rpm record is the only means of musical reproduction for those who live in households not connected to the mains electricity supply. I know of two people whose houses are too remote for connection to the mains electricity supply at an affordable cost.

It might interest CD enthusiasts to know that the Nagra firm who used to make tape recorders are now selling a machine that records and replays music, sounds, speech etc. on smart cards. The machine has **no moving parts**. Doubtlessly at some stage in the future we will be invited to dump our scratchy old mechanical CDs in favour of this new format.

Let's have a little less talk of obsolescence and a little more talk about music. In the *International Classical Record Collector* magazine all musical formats get the same respect.

I happen to like 78s but I am certainly not going to throw away anything else because it might be more of the flavour of the month.

Yours sincerely,

E. S. C. Nowill, London SW15

{In spite of your love and many others' (including myself) love of the 78 and LP, both formats are now obsolete. There are other forms of music carriers that do not require a mains electricity supply. What about the portable tape recorder, the portable CD player and the 'ghetto blasters' popular with the modern-age teenager? Ed.}

## HELP PLEASE!

Can members report *any* details, especially matrix numbers, of the Maria Labia "unpublished electrical recordings for Telefunken" reported in the various editions of Kutsch-Riemens? In particular, the "Piangete occhi dolenti" from Cavalli's *L'Egisto* and "Donna vaghe" from Paisiello's (not Pergolesi's!) *La Serva Padrona* that appeared on LP "Two Centuries of Italian Opera" (UORC 247).

Details directly to: William Shaman, [redacted]  
[redacted] Bemidji, Minnesota 56601,  
USA.



## REPORTS



### London Meeting, April 20th 1995

Our April presenter, Frank Andrews, is known by many Society members all over the world. With his usual handful of written notes, the result of hours of serious research, Frank launched into one of his favourite subjects - records. Your reporter cannot honestly attempt to convey all the information Frank gave us as he unfolded all the details of a company and placed it into perspective within the history of the record industry.

This evening's presentation was entitled *We Have Our Own Records - Part 3*, the third and (we hope) continuing survey of Britain's 'stencilled' records. It was, and still is today, a way of recirculating old recorded stock under the guise or implication that it was 'new'. A good example is the record label Coliseum, issued prior to the Great War, which lasted into the era of the electrically recorded disc. Its first products stemmed from 10" Rena and Beka masters and the first Coliseum 12" issues came from Beka Meister and Odeon stock. Some Odeon sourced Jumbo stock also appeared on the Coliseum label. The most commonly found artist from this source is Billy Williams. Other labels sharing this pool of matrices include Arrow Record, Albion Record, Favorite Record, Dacapo Record, Lyceum Record, Lyric Record and Lyrophone.

Later issues in the 1920s include material from Gennett, Citizen and Guardsman. Associated with this pool are Homochord and Homophone who in turn provided material for Scala and Tower records. The German label Anker was another provider of stock for 'stencilled' labels. Aeolian Vocalion recordings (both American and British) can be found on Aco, Beltona and Coliseum. This can usually be ascertained from the matrix details given on the 'stencilled' discs.

Transparencies of all the record labels listed above were projected onto a screen for us to view. These were taken from labels from the late Len Watt's extensive collection of record labels. Len often shaved the label off one side of the record and your reporter has still many records in his collection which had been similarly treated by Len some 20 years ago! Sadly this was to be Len's last attendance at a

London Meeting. He aided Frank with the projection of the photographs and the playing of the various records.

Another label Frank talked about was the Concert Record produced by the owners of the American Imperial label. This was short-lived because of action from the Gramophone Company Ltd. who were out to protect their copyright. The Conqueror and Conqueror Regent Record used material from Nicole and Beka stock. The Crown Record sourced material from Polyphon and Klingsor stock.

Once again time won the battle and in spite of Frank filling every second with a fact we only reached the letter D. Meanwhile we all await with interest to learn just what facts Frank will find for us in his 1996 programme. Our thanks again go to Frank for giving us such a well-researched programme and I'm sure that those who were unable to attend this meeting will enjoy reading all about Frank's researches when they are published in this magazine.

**George Woolford**

### London Meeting, June 15th 1995

History to today's readers has become more realistic than pure text and monochrome pictures as most readers of this magazine can testify. Recent history has been embellished with newspaper reports, sound recordings, moving pictures and today with live satellite television transmissions.

George Frow gave us an excellent recital of American artists, most of whom were alive during the American Civil War (1861-1865). This was four years of internal struggle where no actual participant faced the recording horn, but Edison some 50 years later issued enough material from both sides of that conflict to make this recital possible.

The title *The Blues and The Gray* refers to the Blues of the Northern (Union or Federal) Army and the Graybacks of the South who formed the break-away or Confederate Army. The subsequent capture of opponents' quartermasters' stores meant that identifying soldiers by their uniforms became confused. The South, faced with an eventual shortage of grey cloth, resorted to a brown uniform dyed with nut shells.

The recordings George played survived in the Edison catalogues for years, confirming their popularity. The last actual survivors' parade took place before President Roosevelt in New York in 1938 and the last soldier from that conflict died as recently as 1959.

When the Grays shelled Fort Sumter in Charleston harbour in April 1861 Polk Miller composed *Hurrah*

for the *Bonnie Blue Flag* (Edison 2175) which was more popular than Dan Emmett's *Dixie* (Edison 1648). Albert Pike wrote the words which refer to a surveyor's line drawn by Mason and Dixon between the years 1763 and 1767. This line separated the free states of Maryland and Virginia following the 39th latitude. South of this line was called Dixie. Claudio Grafulla, although a Spaniard, joined the 7th Regimental Band of New York in 1860 and later composed *Washington Grays March* (Edison 50732) in honour of the Republican force. George Root composed many songs, this one played by George Frow, *Rally Round the Flag, Boys* is also known as *Battle Cry of Freedom* (Edison 2904). Root also wrote *The Vacant Chair* (Edison 1713) celebrated the death of a lieutenant of the 5th Massachusetts Infantry during the Battle of Gettysburg (which started on 1st July 1863 and finished on 3rd July 1863). Another two of his songs were played by George were *Just Before the Battle, Mother* (Edison 1516) and *Tramp, Tramp, Tramp* where the final charge and the rescue of the prisoners are depicted.

Famous people were commemorated with *Sheridan's Ride* (Edison 1957) where Philip Sheridan travelled 21 miles on his horse Rienzi to rally the reinforcements for a counter attack at Cedar Creek. (The horse, after treatment by a taxidermist, now resides at the Smithsonian Institute in Washington.) Another famous tune was *Colonel Stuart March* (Edison 3844) commemorating an occasion where Stuart, as a lieutenant, led a charge on the fire house at Harper's Ferry in Virginia in 1859 (prior to the Civil War). The leader of the rebels, John Brown, was hung. Stuart became General Lee's Intelligence Officer, but was killed in 1864.

The recital concluded with *Marching Through Georgia* (Edison 1888). Written by a printer named Henry Work to commemorate General Sherman's march from Atlanta to Savannah (Georgia) with 60,000 men. This was designed to break the spirit of the South by destroying the industry and housing in the area. The recordings George used were nearly all cylinders and they were reproduced on Dominic Combs' magnificent panelled Edison Home with a Music Master horn. The Edison Diamond Discs were reproduced on a belt-driven Amberola (also from Dominic's collection). Both machines were mechanically perfect and a real pleasure to listen to - a fitting tribute to the unseen work put in by Dominic to prepare these machines for recitals.

The meeting ended a little earlier than advertised to allow members to pay tribute to the late Len Watts. After a one minute's silence Dominic played a Pathé cylinder of Burt Shepard parodying *Home Sweet Home* and the meeting finally concluded with a couple of electrically recorded Edison cylinders of dance music.

George was heartily applauded for his research and presentation and for increasing our scant knowledge of this somewhat sombre subject.

Ernie Bayly has written to me in order to add a footnote to George's recital:

"A boxed set of six LPs of songs from early settlement days until the early 20th century entitled *Burl Ives Presents America's Musical Heritage* was published by the Longines Symphonette Society. The set consisted of 114 songs including a selection of Songs of the Battlefield 1861-65. All songs are printed in a hardback book dated 1963.

Also about the same time Burl Ives with the Smithsonian Institute published a similar set entitled *Historical Songs of America*. A lot of this material was broadcast by BBC Radio 3 introduced by Douglas Cleverdon.

US Decca DL 8093 *Songs of the North and South* sung by Frank Luther and Zora Layman.

Although probably hard to find these days they may be located in record libraries."

**George Woolford**

## **Midlands Group Meeting at Carrs Lane Methodist Centre, Birmingham, Saturday July 15th 1995**

Wal Fowler and Geoff Howl made the gathering work this evening in their presentation of another *Musical Quiz*. By sheer coincidence the previous one was held in July 1993 and the one before that in July 1991.

Geoff Howl used 78s for his part of quiz. There were fifty questions ranging from names of operas, tune titles, identification of stars from film, radio, theatre and music hall and identification of dance steps. Only a snatch from each record, sufficient to give the listener a reasonable chance of recognition, was played. One member did exceptionally well by getting 42 out of 50 correct. Wal Fowler had committed his questions to tape and covered popular artists mainly from the 1940s and 1950s. There was a good response with most of the items being identified.

This programme took up all of the evening bar the refreshment interval.

Our next meeting will take place on Saturday September 16th when we revert to the normal two shorter programmes. Morris Woodward will present *Military Bands* and Richard Taylor *Cylinder Jazz*.

**Geoff Howl**



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Vice Presidents: PAT GORDON GORDON BROMLY

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## Programme 1995 / 96

### 1995

<i>Sept 5</i>	ADDITIONS, OMISSIONS & SUBSTITUTIONS	<i>John T. Hughes</i>
<i>Sept 19</i>	REMINISCENCES	<i>Kyra Vayne</i>
<i>Oct 10</i>	ALMOST GOLDEN	<i>Larry Lustig</i>
<i>Oct 24</i>	HOW DID THEY DO IT?	<i>Joe Higgins</i>
<i>Nov 14</i>	SINGERS IN SEQUENCE WITH SLIDES	<i>Colin Pryke</i>
<i>Nov 28</i>	OUT OF CHARACTER	<i>David Mason</i>
<i>Dec 12</i>	GOOD VIBRATIONS	<i>John Steane</i>

### 1996

<i>Jan 9</i>	JACKS OF ALL TRADES, MASTERS OF NONE?	<i>Richard Stokes</i>
<i>Jan 23</i>	L'ARENA DI VERONA	<i>Tom Peel</i>
<i>Feb 13</i>	THE FORGOTTEN SETS OF COMPLETE OPERAS	<i>Alan Blyth</i>
<i>Feb 27</i>	THE COLUMBIA CATALOGUE: A SECOND DIP	<i>Ronald Taylor</i>
<i>Mar 12</i>	MAHLER AND HIS SINGERS	<i>Norman Lebrecht</i>
<i>Mar 26</i>	STEPPING STONES	<i>Jean Harrison</i>
<i>April 9</i>	HIGH FIDELITY	<i>Paul Lewis</i>
<i>April 23</i>	MORE GREAT DANES	<i>Henrik Engelbrecht</i>
<i>May 14</i>	(a) A.G.M. (b) COMMEMORATIONS	<i>Hilary Stainer</i>
<i>May 28</i>	A COLLECTOR'S BONUS	<i>Aubrey Levey</i>
<i>June 11</i>	E LUCEVAN LE STELLE NEL CETRA	<i>Alan Bilgora</i>
<i>June 25</i>	NOMS DE THEATRE	<i>Richard Nicholson</i>
<i>July 9</i>	AMERICAN SINGERS	<i>Michael Bott</i>

**All Meetings begin at 7.00 p.m and normally close at 9.00 p.m**

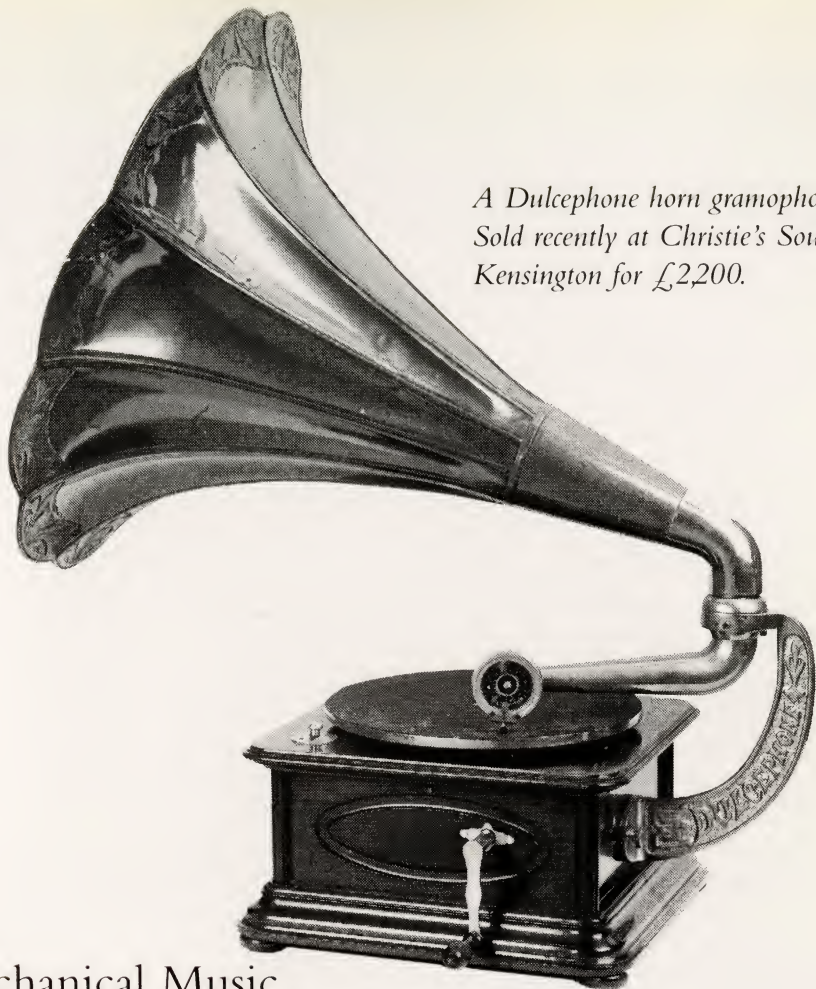
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MEMBERSHIP £12.00 payable to the Hon. Treasurer at the Meetings

ATTENDANCE FEE per meeting: MEMBERS £1.00 (inc coffee) VISITORS £2.00 (inc. coffee)

Hon Secretary: Paul Lewis, [REDACTED] London NW3 1LA

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